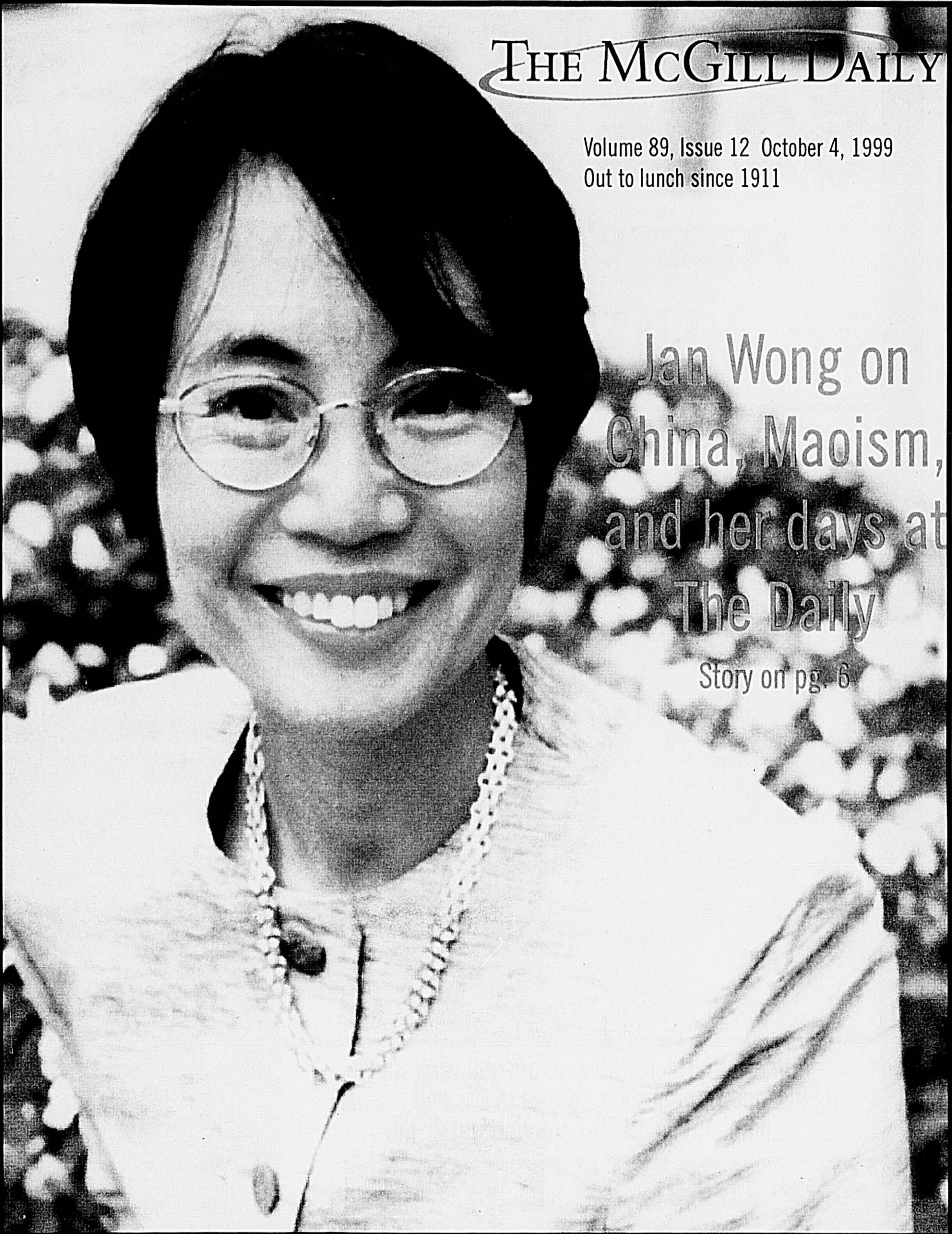




THE MCGILL DAILY

Volume 89, Issue 12 October 4, 1999
Out to lunch since 1911

Jan Wong on
China, Maoism,
and her days at
The Daily

Story on pg. 6

NEWS:

Coke is it for McGill's new
student lounge — pg. 6

CULTURE:

Dance festival brings Africa
to Montreal — pg. 7

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Campus on Coke

New school lounge to bear corporate name

BY CHRISTINA CAMPISI

On October 14th, the new Student Services building will open, complete with the "Coca-Cola International Students Lounge." Created with a donation of \$300,000 (U.S.) from the Coca-Cola Foundation, the Development Office initiated the project as part of the 21st Century Campaign.

Student consultation has been present throughout the project, but current McGill International Student Network President Nasreen Jessani was unaware that the lounge was to be named after Coke. Past SSMU representatives were involved with the project and the two past presidents of the McGill International Student Network were involved with the whole project as well as the layout of the internal space in the lounge.

According to Rosalie Jukier, the Dean of Students, "[The lounge] was a gift received for a priority of the 21st Century Campaign

and no such gifts receive student consultation or approval. How we used the money, i.e. the lounge, certainly involved a great deal of student consultation - particularly the students who would use it the most - the MISN."

Although members of the MISN are more than happy to accept and enjoy their newly constructed lounge, they still can't, to the best of their knowledge, identify the actual connection between Coca Cola's contribution to McGill University and the benefits bestowed upon McGill's international students.

The SSMU is also in the process of finalizing an agreement to give Coke rights as the exclusive soft drink supplier on campus for the next ten years.

"Coke offered the best deal," said SSMU President Andrew Tischler. "Students groups and the university will each receive half of all monies from the agreement, and the stu-

dents will further benefit from complimentary programs such as student jobs."

He would not say the dollar value of the pending beverage agreement before the contract is signed, and is unsure if the dollar value can be disclosed according to the agreement.

Mike Leitold of Corpwatch, the Quebec Public Interest Research Group at McGill, indicated that Coke commits political and often inhumane actions in places such as Nigeria and Guatemala. In Nigeria, Coke's co-sponsoring of events sponsored by the brutal military dictator-



Ben Anderson

ship and willingness to be used as a propaganda tool has created their largest African market. He stresses the importance of understanding the links between corporate operations in developing nations and human rights abuses, as well as the need for students to be conscious consumers.

"It is ironic that an international students' lounge is to be named after Coke. I wonder if students from Nigeria or Guatemala will be allowed entrance," said Leitold.

Both Coca-Cola and Pepsico have heavily pursued exclusivity deals with schools and universities for the past few years and each have about 50 percent of the exclusivity business in North America. These contracts began in 1992, when Penn State University signed a \$14 million, 10-year contract with Pepsico. The agreement gave the beverage

company exclusive rights in each of 21 campuses collectively totalling 70,000 students. Such an agreement had never before been so all encompassing. The deal combined athletics sponsorship, vending machines, and fountain sales. The deal was justified by the executive vice-president and provost of Penn State by the fact that the state legislature had cut the university's \$250 million budget by 3.5 per cent.

Since then, exclusive deals with universities and school districts have skyrocketed. However, the campaign against such deals seems to be most outspoken at the school level. While exclusive deals do bring in new and easy money to many school systems without proper funding, they have also increased the money involved in beverage sales, commercialized curricula, and helped corporate colas strengthen their market power.

Coke goes to School

Other examples of Coke's involvement in education:

- In March 1998, the student government of Greenbriar High School in Evans, Georgia sponsored "Coke in Education Day" to compete for a \$500 prize offered by Coca Cola and a \$10,000 national "Team Up With Coca-Cola" award. Students and teachers created an entire curriculum revolving around Coke. A Coke marketing executive discussed his profession with economics students. Chemistry classes measured the sugar content of a can of Coke. Social studies teachers lectured on overseas Coke markets. The culmination of the day saw the entire student body, all decked out in red and white Coke t-shirts, spelling the word "Coke" for a school photo. At that moment, student Mike Cameron took off his shirt to reveal a Pepsi t-shirt. He was suspended for one day for this act of "rebellion."

- In September 1997, A Colorado Springs, Colorado school district signed an \$8 million exclusive vending contract with Coca-Cola. This agreement included an additional \$3 million guaranteed if the district sold 70,000 cases of Coke products during the first three years. After missing the target the first year, principals were urged to do everything possible to boost sales. The district's administrator offered a plethora of suggestions for boosting sales, such as locating machines where they are accessible to all students all day and allowing students to drink Coca-Cola beverages in class. The Coke sales representative's goal was to have each of the 35,439 students and staff in the district purchase one beverage every other day for the entire year.



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Van Chau Under Fire At AUS Meeting

SSMU VP forced to defend his actions before executive committee.

BY ANDREW JAMES

The controversy over Clara Peron's appointment to the Arts Senator seat was addressed at the AUS meeting last Wednesday evening. Xavier Van Chau, Vice-President of the SSMU, spoke to the executive. He had been criticized when his girlfriend, Clara Peron, was appointed to the vacant Arts Senator post. Van Chau stood up and addressed the AUS in what was seen as his attempt to clarify his motives and to stand behind his decision.

"Perhaps the biggest problem with [Clara Peron's appointment] is that many people may have a false perception [of the events that transpired]. Remember that I am a student like everyone of you," Van Chau added "I recognized and dealt with the fact that there was a personal conflict of interest. I did not vote."

Van Chau went on to review the events that led up to Clara Peron's appointment. The events, as explained by Van Chau, unfolded as such: Sarah Clarke, the past Arts Senator, resigned in the summer. This was brought to the SSMU at their first meeting in September, after which there was a week of nominations. Eligible candidates (elected AUS members or committee members) submitted their applications on Friday and were informed on Sunday of their interviews for the position. The deci-

sion to elect Clara Peron was then reached by the committee.

This process was all perfectly legal under the SSMU by-laws. However, various members of the AUS still had concerns about the nature of the appointment. Megan Abel, who sits on the executive, had problems with the chain of events that led to the appointment. "Why couldn't the Senate have convened [with the Arts Senator seat still empty] to enable discussion about a replacement?"

Van Chau was quick to reinforce that the required procedure forced him to act quickly. "[One] has to make decisions in the best interest of the student representation."

Chase Robinson, who had decisively attacked Van Chau's methods at the previous SSMU meeting, also raised concerns about the procedural process, asking if there was a set time designated during which a replacement had to be found. Van Chau responded by stating that "the nature of our job is to represent the student body to the university."

Other concerns were raised. One executive wanted to know why the candidates were informed of their Sunday evening interviews on Sunday afternoon. Van Chau explained that on that weekend he was attending an SSMU retreat and "was not accessible

to a phone until Sunday afternoon."

The underlying issue was one of responsibility versus procedure. While Van Chau resolutely defended the appointment process as something that he had to follow, he would not claim that his actions were also in accordance with what he believed he should do. While every issue raised by the executive questioned the responsibility of Van Chau, they were responded to by rhetoric about the right procedure.

Jeremy Farrell asked Van Chau if he intended to release a statement.

"I had hoped that this would have been covered by the McGill Daily or the McGill Tribune," responded Van Chau. "I would just like to congratulate Clara Peron on her appointment to Arts Senator."

Peron had understandably little to say at the meeting.

"When I first got involved, I had heard that the consequence of this office was a direct exposure to the public eye. This definitely has enforced that opinion upon me," said Van Chau after the meeting.

"Clara is a lot more than my girlfriend. She sat on the university committee and I believe she has plans on how she wants to contribute to the McGill community. This ordeal has been very insulting to her."

Daily DIY

One step ahead of the landlord

A Guide to Tenant Rights

BY LARA OKIHIRO

Every student knows that renting can be a trying experience. It's often difficult to find a place that satisfies all of the things we hope for in a home: price, location, and even responsible management, to name a few. However, after an adequate place has been found renters may yet be faced with other obstacles. Many of us do not realize the full capacity of our rights as tenants or as landlords for that matter and, as a result, you may be putting up with unreasonable and unnecessary circumstances or making decisions that may end up putting you in sticky situations later on.

Perhaps the first thing one should keep in mind about renting in Quebec is that both the tenant and the landlord may be bound to a rental agreement without having signed an official lease. According to the Régie du Logement, "there is always a lease." In fact, a contract can even be concluded through verbal agreement, however this verbal agreement must be followed up within 10 days by a written document from the landlord.

The particularities of the agreement should be noted in the written document. These can include not only what the landlord expects of the tenant (rent, hydro, etc.), but also the expectations of the tenant towards the landlord. Regardless of the particularities of a lease, there are certain demands that a landlord cannot make. Requests for any deposits on keys or furniture, for example, are illegal. Any costs for furniture or appliances should be covered in the monthly rent. Also requests for post-dated cheques or requests for any payments beyond the present month are illegal. Unlike other provinces, landlords in Quebec cannot ask for the last month's rent until the first of that month. The only advance rent payment allowed is the first month's rent.

KNOW YOUR RIGHTS

According to Damion Stodola of the McGill Legal Information Clinic, even though a tenant may have signed a lease and agreed to a contract that specifies particular terms, there are certain rights that cannot be breached. In assigning a lease, the tenant occupying the premises gives over all rights and obligations to the dwelling and the new tenant. While subletting, the original tenant assumes a relationship to the new tenant that is similar to a landlord and his or her tenant. At the same time, the original tenant also remains responsible for tenant responsibilities towards the landlord. A landlord cannot stop you from or charge you for subletting.

On the topic of leases, it is also important to know about renewing your lease. Without notification your lease may be automatically renewed and you may be responsible for another year's rent. A lease of 12 months or longer is automatically renewed if you have not notified the landlord in writing of your intent to leave three to six months before the lease expires, 1-2 months for leases under 12 months.

It's a good idea to put everything in writing and keep copies of all documents.
(Continued on page 8)

Hey Kids!

Uncle Cam explains it all!

The new column by The Daily's resident curmudgeon. Debuting this Thursday in

THE MCGILL DAILY

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Errata

The Daily apologises to Gilbert O'Young for inadvertently omitting his photo credit from our Thursday, September 30, feature on Irwin Cotler.

Thank you Gilbert, we appreciate your fine work.

The Daily would also like to apologise to our readers for misspelling the name of William Brymner in our last issue. We sincerely regret any inconvenience this may have caused.

**He doesn't
know art.
He doesn't even
know what he likes.**

THE ART DUMMY

Thursdays in

THE MCGILL DAILY

THE MCGILL DAILY

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Letter

Is Yael on Crack?

Poor writing, factual errors, and pretentiousness are all trademarks of the student press, but never have I seen them combined to such wildly inept effect as in Jonah Gindin's recent article on the film *American Beauty*. After getting past the inexplicable headline, "Grabbing a Piece of the Pie," the reader's eye is drawn to an enlarged quote. It reads, "One of the most politically insightful, provocative, and intellectually frightening films since *Citizen Kane*." This ridiculous comparison of an interesting but flawed modern film to Welles' masterpiece is never explained, let alone justified in Gindin's flatulent prose. Some more things for Jonah Gindin to look out for:

1) As much as you may enjoy the films of Adam Sandler, there are times when obscure "Happy Gilmore" references may be out of place.

2) Terry Gilliam directed 12 Monkeys, not Tom Gillian, who does not exist.

3) When discussing a film's cinematography, informing the reader that "three types of camera work" were used may not provide sufficient detail.

While I realize that McGill's academic reputation is rapidly deteriorating, I humbly request that the Daily not make further efforts to speed up the process until I am safely graduated.

Jesse Brown
U3 Arts

P.S. Who is your entertainment editor, and can he or she please sell me some of their crack?

Comment

Your OS Sucks

Linux clearly the choice of champions

BY FON DeVUNO-POWELL

I know that many McGill students have computers with Windows 98/95 or Mac OS 8 which is cute and all, but some of us like computers that don't crash. Winblows is a not-always-Operating System that often resembles a secret ploy to turn your multi-thousand dollar computer into a paperweight. With the new high-speed G3s and the like Macs crash faster than ever. For those of us who are crazy enough to want a computer that works, fortunately there's Linux.

Linux was created back in the day by a Finnish university student named Linus Torvalds who wanted to create a clone of the powerful UNIX operating system that would work with Intel architecture (i.e. PCs). Instead of stripping UNIX down to a pathetic excuse for an operating system by eliminating the directory filesystem and pretending to be innovative by turning virgules backwards, Torvalds decided to create a full-featured operating system. Since Linus is not an embittered megalomaniac, he decided to make his operating system free. Not content with being better than a bastard, Linus decided also to make the source code freely available. This is like your grandfather telling everyone his secret recipe for pasta sauce. A lot of you are probably scratching your heads at this point saying "Why would he do that?" Well kids, I'll let you in on a secret. Linus is not greedy. He knows he's clearly one of the best programmers in the world and he doesn't need your money to tell him so. Since even the best programmers make mistakes he's letting you in on how he does his job so you can help him. Everyone benefits.

So what makes Linux so great? Well there are two ways to answer this question:

one is to tell you why other OSes suck and the other is to actually tout the advantages of Linux. I'll try to do both.

Microsoft Winblows is an old man with bad habits. It literally can be said that it has Alzheimer's disease. When you quit a program, little bits of it stay in the memory, while Winblows has forgotten their existence. After a while Winblows runs out of memory. This is when you need to reboot. Another problem is that when an application crashes in winblows it can often bring down your whole computer. That's pretty fun for you if you're a Microsoft tech support employee who works on commission, but otherwise.... This brings me to another point: troubleshooting. When something goes wrong with Windows (if you say nothing has ever gone wrong with windows so far, it's surely because you haven't turned on your computer.) the user calls tech support. The user tells tech support what the computer says is wrong, often something like "I'm trying to ruin your life. Error 67426942987." Then the tech help decides to help itself to a three hour nap while the user waits on hold. After waking up showering and returning to the now demoralized client, the tech support claims that it's time to upgrade the software, but not to despair, because it costs only \$50!

Let us now compare the experience of the Linux user who cannot get McGill DAS to work. The login seems to hang halfway through the process. The user types "dmesg" and realizes that the software expects a prompt of "login:" while McGill DAS actually prompts for "username:". The user opens up the ppp login script and using highly technical skills for which one would absolutely require a Ph.D. the user replaces the term "login:" with the term

"username:" by using a fantastically complicated device called a keyboard. Ooh, Linux is so hard to use. In total the process takes two minutes, which if my calculations are correct, is less than five hours. Welcome to the world of Linux. Because the source code is open, every problem that arises can be fixed by the users themselves, because error messages actually tell the user what's wrong. That's because your grandfather is telling you his sauce recipe.

Because of the open source linux is more customizable than Legos. You can run it on that silly little computer that you got when you thought beeps at different tones were good sound and a green-on-black display was colourful. You can also take advantage of its multimedia capabilities and render special effects for a really good looking terribly written film (like *Titanic*). This is important to note. A lot of people think that Unices and Linux are archaic and all text-mode; however, it's also true that a lot think the SSMU actually does something. You can run very fancy GUIs that can be tweaked to no end. Some good ones to look into are KDE and GNOME or for the minimalist in you (read: doesn't have a real computer) there's TWM.

One of the more valid criticisms of Linux is that it's not foolproof, but fools shouldn't fool around with multi-thousand dollar equipment. Nevertheless, by not crashing or working inefficiently, the Linux computer certainly makes the user's life easier. After getting used to, the rewards of a sturdy flexible OS are enormous. So go get your copy of an OS that does not belie the appellation operating system.

Check out www.linux.org, www.suse.de and linux.corel.com

Hey Kids!

Uncle Cam explains it all!

The new column by The Daily's resident curmudgeon. Debuting this Thursday in

THE MCGILL DAILY

From the Archives

20 years ago: On October 4, 1979, The Daily's Gigi Rosenberg reported that Quebec university and CEGEP association leaders had begun circulating a petition to oppose Bill 101, section 39. The petition, addressed to minister of cultural development Camille Laurin, demands that professionals graduating in Quebec after 1980 have access to temporary work permits.

40 years ago: On October 6, 1959, a Daily editorial commented on the moment at hand when a cosmic rocket will approach the moon and photograph its unseen side for the first time. The editorial notes that the dreamers and romantics among us will no longer be able to indulge in wild speculation about the unknown half of the earth's first satellite.

60 years ago: On October 4, 1939, a Daily editorial noted how Dr. Wilder Penfield, director of the Montreal Neurological Institute and head of the McGill Neurology Department, declared at a meeting of the Medical Undergraduate Society that Canadian medical students would be more valuable to their country if they continued to pursue their studies rather than enlist in the military in the face of the current war.

Stories in The Daily also appear in:

-The Muse, *Memorial U.*
-The Gazette, *Dalhousie U.*
-The Fulcrum, *U. of Ottawa*
-The Varsity, *U. of T.*
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**McGill's National
Voice since 1911**

Jan Wong's Long March from Mao to Lunch

Globe and Mail columnist talks to the Daily about China, idealism, and her memories of McGill

BY JAIME KIRZNER-ROBERTS

When the tanks came rolling into Tiananmen Square and the army opened fire on the unarmed students gathered there, Jan Wong did the best thing that came to mind: she watched and took notes.

Wong's ability to observe and document important events and trends has made her one of Canada's most celebrated journalists. Her first book, *Red China Blues: My Long March from Mao to Now*, which was on the best sellers list for weeks, traced her personal evolution from a young idealistic McGill student turned starry-eyed Maoist, who moved to China to take part in the Cultural Revolution.

Throughout her years in China, she slowly becomes disillusioned when a series of events exposed the authoritarian nature of Maoism and Chairman Mao's Revolution, which Wong shared with world as a *Globe and Mail* foreign correspondent. The authoritarianism in China culminated in the Massacre at Tiananmen Square, at which Wong was one of the few journalists who got close enough to the atrocity to get the full story.

Wong then returned to Canada to write *Red China Blues*, and got the comfiest job of all time with the *Globe*; having lunch with famous people and tearing them to shreds with her unparalleled cattiness. However, she could not be torn away from China for long, and despite the fact that both she and her book are banned there, she managed to sneak in and take enough notes to produce her second book. Jan Wong's China is an eclectic mix of random yet fascinating brainwaves on the current state of the world's most populated country.

"In my first book, I had to follow a story line. For instance, I couldn't write about gays. I couldn't write about Tibet, it didn't fit at all, and there are many issues like that that are really critical for understanding China today," she said. "So I thought, there is room for a second book... Things have changed since the last book, Internet, e-mail, technology has changed, there is much more malaise in China, more unemployment, so I really felt that there was still so much to say."

"I was really happy with my first book; it was a neat story, very tidy. But I have all this rich stuff, and many questions left unan-

swered. What do people want to leave China? Why are people coming across on boats? How are women faring? So I felt that there is so much to say. And it is the 50th anniversary of China on Oct 1st, and it is time to take a breath and a step back and look at the country and look where it's going now. It's been 50 years, but will it last another 50 years?"

Her newest book depicts a very different China from the one in *Red China Blues*. No longer are people swept up with revolutionary zeal, waving little red books, and denouncing one another as "running dogs of the imperialists."

But what we see in China now may be much worse. Hyper-capitalism now runs rampant, girls with expensive manicures and cell phones pass by half-starved peasants without even a glance. City folk devise ways to get rich quick, and squabble about which interior designers they prefer, while rural workers slave away in government-owned factories, going months at a time without being paid.

RUNNING DOG OF THE IMPERIALISTS

But Wong is optimistic about the future of China. She feels that capitalism offers China "a

chance to be exploited and be paid, instead of a chance to be exploited and not paid... Capitalism offers a chance." Wong acknowledges that while capitalism is not addressing most of China's most pressing social problems, things have definitely improved. "It is not a great system, but its way better than the other system, which gives them no chance," she said. "There is no better system out there."

Chinese pro-democracy activists are described as, although undoubtedly devoted to their cause, very interested in the idea of getting rich. For some of them, democracy is the freedom to buy and sell what they want. Which is why, although pro-democracy movements are ever-building in the cities, they are not catching on in the countryside. How the democracy movement will appeal to peasants and what exactly democracy will offer them remains to be seen.

The democracy activists don't offer the peasants too much, according to Wong. "They offer an idea that's so abstract," she said. Lacking a political ideology to unite them, she said, "People are turning to religion, to messianic cults. What I'm hoping is that China will open up enough so that China can become much more attuned to the rest of the world, through the internet, through television, through satellite tv, and see the modified democracy we have in the West. I'm hoping that this idea will catch on. I'm hoping that there won't be another peasant rebellion, led by some guy who thinks he's Christ reborn. That has happened before in China."

SPIRITUAL EMPTINESS

But Wong remains secure in his belief that despite the fact that Communism is slowly being eroded by political, economic and social forces, new forces will replace these that will be somehow better. "China went from a feudal country where everything had a hierarchy, to Communism which tried to break down the hierarchy, and now we're in a funny stage right now. And now many people feel this spiritual emptiness which is why you have these cults emerging with such force."

"I'm quite optimistic in the long run. Many of the threads I weave in the book come to a certain conclusion that the country is progressing towards more openness, more freedom of information, much more individualism, much more sense of self-esteem, much more wealth, much more options. All of these threads will come together to the conclusion of democracy."

Wong thinks that the growing fascination with all things Western is a reflection of the growing fatigue among the Chinese with their

own economic and political system. "In China, Big Mac represents control, the end of the closed door system," Wong said. Western companies in many ways convey democratic messages in terms of both their practices and image.

"McDonald's is one of the best employers in

“China went from a feudal country where everything had a hierarchy, to Communism which tried to break down the hierarchy, and now we're in a funny stage right now and now many people feel this spiritual emptiness.”

town," she explained. "They will hire women, while other companies have stopped hiring women, McDonald's doesn't dare not hire women because they are worried about their image globally. They wouldn't dare. So they are a progressive force in a society that is changing," she said. "It's the first opportunity for the Chinese to taste the West. It's a symbolic taste of the West. It actually represents all kinds of things."

But ironically, McDonald's is not a company we Westerners normally associate with positive social values. Its rampant union-busting, rainforest-slashing, low wages and mediocre food makes it an unlikely role model. In fact, McDonald's can be seen as an example of the failures of capitalism in our society, rather than the triumphs. And with so few effective labour and environmental laws in China, the potential for a "no-holds-barred" type of capitalism seems possible and even probable.

"I don't know why I'm optimistic," she admitted. "China could also unravel and completely disintegrate into chaos. I guess I'm optimistic because China has survived, the culture and the people and the country has survived for thousands of years," said Wong. "Very few countries can say that. Because of that history, I studied history here at McGill. I have a sense that it will work out. And cause I know so many people there, who have a very strong sense of being Chinese, I feel that the country will muddle through. Despite the terrible pollution, terrible unemployment, it will muddle through," she said confidently.

MAOIST AT MCGILL

Wong's radical days started here at McGill University in the early 1970s. The daughter of a wealthy Montreal restaura-

teur, Wong was attracted to progressive politics, particularly Chinese politics, as a way of revisiting her Chinese roots while taking part of the Vietnam era idealism of her day.

"McGill was one of the few places at the time to have Asian Studies. I used to live in the Ghetto. Aylmer Street, in a little garret that did not have showers. So I would go everyday to the swimming pool, so I could have my shower," she said with a laugh.

She referred to two professors in particular as having a profound effect on her development. "Paul Lin was a legendary Chinese history professor, very political, very pro-China," she said. "He

and Sam Noumoff were the ones that told me China was wonderful. That's where everyone is free and everyone is equal."

Apart from working with the Chinese Students' Association, Wong was a writer at the *McGill Daily*. "We worked out of the student union building. We were always working late at night," she reminisced. "We had a really awful green couch full of coffee stains, always garbage everywhere, paper all over the floor. We were all anti-establishment."

Wong's ideological fervour brought her to Beijing University, where she was one of the only foreigners. She believed in Maoism so devoutly that she denounced her own family as bourgeois, and turned in friends to local police for what amounted to "thought crimes." "The ideology I followed is bankrupt," she said. "It was stupid, but there were fundamental tenets to it, which were exploitation, fairness, the dignity of the human being. Those things don't change. But as for the Marxist economics, it doesn't work; people are fundamentally looking out for themselves. You can't really change that. The whole point of that apparatus is to control the human mind."

"Living in China made me feel very strongly about democracy and freedom of the press," she said. "So I'm a reporter now, and I'm much more militant than my colleagues about freedom of the press. I do this lunch column now. And a lot of people think it's silly. They scoff at it. But I will take out a homeless person, and I suck people in because they turn to the column thinking it's going to be about a celebrity. It sucks them into reading about a homeless person."

"I haven't given up my ideals. I haven't given up the fight. I just do it in a different way. I do it within the establishment. I have this column that a lot of people read and I can use that."



Jan Wong

photo by Céline Heinbockel



McDonald's in Beijing



Sophocles' Antigone on the Stage

FIND brings world dance to Montréal

BY SARAH COHEN AND GABE FLORES

Africa is featured in the 9th edition of the Festival International de Nouvelle Danse (FIND) this year. Young choreographers from all over the African continent ranging from Abidjan, the dance capital of Central Africa, Ouagadougou (Burkina Faso), and Johannesburg will be welcomed in Montréal from September 28 to October 10.

Mathilde Monnier, the French choreographer from the Centre Choreographique de Montpellier, decided to use the traditional dance of Burkina Faso in her production of *Pour Antigone*, the opening dance of the FIND. She traveled to Burkina Faso in the search of something powerful that would shake the conception of contemporary dance. *Pour Antigone*, created in 1993, was the first encounter between her dancers and Africa. The show is an interesting creation of contemporary movements in an African traditional framework. However, Mathilde Monnier did not try to make



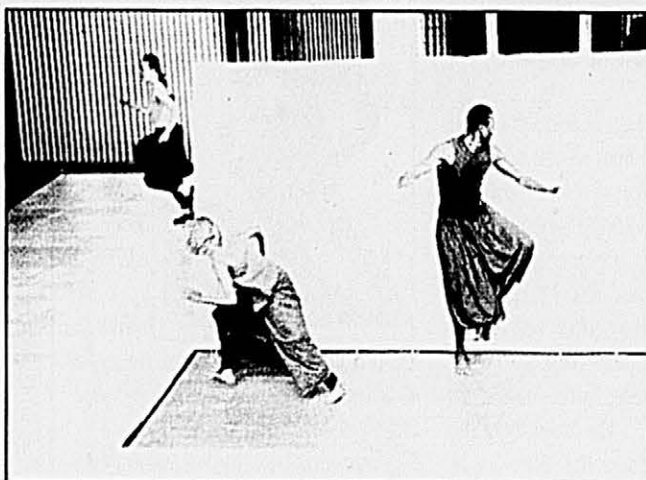
a cultural hybrid of contemporary and African techniques. She just wanted a meeting of two cultures, careful to maintain their respective uniqueness.

The most impressive work of the show lay in the game of colors, lights and sounds. Indeed, the background never changed. Sparse scenes composed of four-wall-corrugated iron serve as a minimalist setting for the performance. The show comes alive with hot yellow lights, bringing the audience to an African village. The opening scene is a woman dancing to the beat of an African folkloric song, but when the

light turns blue, we enter the sterile world of the city. Thumping pipe music and grey lights give a metallic atmosphere. Yet, throughout the performance, the audience forgets that they are in the confines of a four-walled shack.

Five white dancers, five black dancers, a poet-percussionist, and a musician interact and interconnect. The dancers move independently at

times and in formation at others. When the dancers move in formation, it is as though they are oblivious of each other, creating a



fearful atmosphere. We can find it in the abruptness of the movements or in the strong and tremendous sounds that suddenly break the silence. When the backdrop turns blue or grey, it signifies the madness overcoming the slow-pace of the countryside. The dancers then start to move in jerking, violent movements. This schizophrenic-like switching leaves the audience unable to get comfortable in either setting, leaving the question: is this the clash between contemporary and more traditional dance?

Actually, the physical expressions and different sound effects echo a worldwide plight. Frightened by the crowded and hyperactive city, the dancers run on the

stage, lost and sick. Miniature lead soldiers enter the scene to remind us that war is in fact the madness that is omnipresent, especially in

Africa. One of the dancers wants to kill all of the soldiers, and none of the others will stop this seemingly 'natural act'. Mathilde Monnier thus tries to introduce violence

of our present world, the show representing its present state.

The performance begs the question, what is the link with Sophocles' *Antigone*? Mathilde Monnier explained: "We freely draw our inspiration from this work which [we] found an African echo as regards to funerals, sorrow and shrouding." This would give the impression of the performance being a sombre one, but in fact, the spectacle leaves one with hope. Humor and the frenzied rhythm of the drumbeats brighten up the atmosphere, and we spend an hour spellbound by the harmonious a cappella songs. The changing costumes and lights give us a wonderful rainbow, with the last color being red, not of blood,

but one of brightness, permeating the stage.

This festival is an all-out celebration of creativity. Here, Mathilde Monnier introduced folklore and ritual into the contemporary dance, and we can feel the contemporary African dance, which is today seething with effervescence. This African landscape will be opened to everyone until



the 9th of October (for a price), with many of the contemporary dance legends from all over the world welcomed to Montréal for the festival.

King reigns over MMFA

Fabricated landscapes a virtual art

BY DAN BORSUK

Finally, the Montreal Museum of Fine Art has an exhibit worth the aggravation and time of finding a parking spot. Unlike the over publicized, under supplied Monet exhibit last January, the Holly King exhibit is fresh and inspiring. She has created a modest but powerfully assembled set of twenty-one works dating from as far back as 1985. The photographs on display capture a reality mixed with illusion. With some emotion and a little imagination, even a photographic dummy can appreciate Holly King's new exhibit. Through an elaborate procedure, she creates micro-landscapes out of papier-mâché and wiring and brings them to life in her photographs using amazing colour contrasts and lighting effects. She creates the landscapes, paints the skies, and calibrates the lighting before capturing her creation on her 6X7 Mamiya camera. Each piece requires an enormous amount of time and creative imagination from the artist. According to King, it takes about six weeks for her to complete a single photograph.

Each photograph belongs to a specific series of pieces ranging from her earlier "The Waters" (1985) to the more recent "The Forest of Enchantment" (1997). Over

time, it seems that her techniques have become more refined, and her newer style allows for more thought and creative imagination.

"For some time my work has been based on studio-constructed sets or miniature theatrical decors, which I then photograph," King says of her work. In perhaps the most capturing piece, "The Stillness of Absence", this style is most noticed. The photograph holds a half dozen trees in focus in the center of the scene, resting on an embankment of still water in the background. The bright electricity of the clouds with their blue and violet highlights creates the

illusion of an electric storm. The image



Place of Desire, 1989

resembles the frozen moment when lighting discharges. The viewer is faced

with contradictions, there is tremendous action in the sky but absolute stillness in the landscape. The image is realistic, yet obviously fantasy. Holly King pulls you into her creation and then reminds you that it is only fiction. In doing so, she delivers her message and amazes you with how she did it.

Although some pieces deliver an impression of harmony, others convey sentiments of dissent through their allegorical images. In the photograph "Chamber of Passage," King creates a representation that symbolizes our ascendance into a new stage in life. Colours are contrasted in the depths of a cave, contributing to a sense of turmoil within the image. She adds a tall ladder in the center of the piece leading to the earth above, where only a little reflection of blue sky is shown. Through this illusion, King demonstrates her uncanny

abilities of displaying an introspective moment.

Throughout the exhibit Holly King displays her creative and imaginative talents. She illustrates her profound understanding of human perception and emotion through her use of colours and unbelievable illusions. As she recalls, "I am interested in the transformation that occurs when I light and photograph these landscapes, and the tension that exists between visible artifice and generated illusion."

Holly King has created a style of art which combines paint and sculpture with photography in a powerful form. She displays her skilled command of object and lighting in her continuously evolving style. Her illusions are masterful and awe-inspiring. So, if you happen to be on Sherbrooke Street sometime in the next three months, take the time to see this show. You might be inspired, you might be enchanted or you might only love it. Whatever the case, this exhibit is worth the price of admission. Even Holly King can't delude you of that.

Holly King runs at the Montreal Museum of Fine Art until December 5.

Putting Sex on the Table

A new coffee table book about the world's oldest passion

SEX - PORTRAITS OF PASSION
BY JOHN WILLIAMS
RAINCOAST BOOKS, 400 PAGES, \$26.95

REVIEWED BY Yael FRIEDMAN

There is a fine art involved in the process of courting a lover.

The aesthetic of sex has never gone unnoticed in the eyes of the world's creative minds.

Every culture it seems, since its first two lovers entwined, has sought to immortalize lust. John Williams' third book, *Sex - Portrait of Passion*, serves as a testament

to this long artistic fascination with sex and all of the more subtle human indiscretions that accompany it.

Beginning with the first chapter, entitled *At First Sight*, Williams' book launches the reader into a step by step ritual that uses text, photography, and prints to add

visual stimuli to the book's tribute to passion and sex. The book is mainly filled with beautiful pictures of famous and lesser-known artists, beginning from Greek antiquity to Manet and going all the way to contemporary artists such as Childers and Campos.

This visual anthology also brings to light the one theme which art from all cultures has in common. The depiction of a lovers' embrace, whether an innocent holding of hands or an erotic,

graphic image of the act itself, seems to permeate every culture with no one culture being particularly more shy than another.

The majority of the pages are taken up by rather innocent and romantic images. It is only in the later chapters about foreplay and sex in which the reader may feel a bit like a

voyeur. Although this book is not recommended for the especially prude, but it never veers from its artistic undertones. Overall, it is a beautiful compilation of art, having sex and lust just serving as its theme. The few quotes and limited text

which intensifies the experience of reading the book, perhaps make one closer to its subject. Yet they tend to verge on the super-



ficial and, at times, seem like they have been thrown in order to add depth to the book. On

the other hand, some quotes are rather witty and good ammunition for one's arsenal of one-liners and pick up lines.

However, the book does not make any pretenses. It sets out to showcase parts of the large canon of art devoted to sex, supplemented with a text that, although sometimes lacking in content, keeps the interest of the reader while he flips through the colourful and inviting pages.

It is perfect as a gift for an art lover (and/or sex lover) or for one's own coffee table. Just be warned that its bright, sexy, red cover with strewn, bare limbs, may lead some to believe that the book lying on your table is a bit more exciting than it actually is.



Tenant Rights

(Continued from page 4)

As Meg Steele from the McGill Legal Information Clinic suggests, you can even take pictures. A picture of the apartment or room before you move in and after you move out could prevent you from being held for any damages.

Damion Stodola describes Quebec as being "tenant friendly." "They've set up a whole regime to take care of tenant-landlord issues."

The Régie du logement, created in 1980, is a specialized tribunal that deals exclusively with residential lease matters. The Régie both informs citizens of their rights and obligations and makes decisions on applications and requests that are submitted.

RENTING WITH A TWIST

For those people living in residence or whose accommodations are owned by McGill University, renting agreements are curiously complicated. Like most every other tenant in Quebec, students who live in residences that are the responsibility of the university also have Quebec Provincial Leases that are governed under the Civil Code and whose terms are enforced by the Régie. There are, however, "sensitive issues on how the leases are enforced," says Jennifer Tung, the Director of Student Advocacy and University Affairs. "The typ-

ical recourse of a landlord is the Régie du Logement," although McGill does not approach its tenant problems through the same process as most landlords.

When a tenant responsible to McGill does not fulfill his or her (monetary) obligations, flags are put on the student's record. According to the people at the Residence Housing office, flags are not normally put into place for amounts under 100 dollars. Nevertheless, when a flag is established it impedes the student's library access and prevents the student from obtaining transcripts or using MARS. This means that the student cannot register nor is it likely that they will receive a diploma though they may be able to graduate.

Other interesting bits:

- Visitations by potential tenants require the tenant's consent. They also require 24 hours notice and must take place between the hours of 9am and 9pm.
- Repairs require 24 hours notice and must take place between 7am and 7pm.
- A landlord is not allowed to prejudice any prospective tenants.

Daily Do It Yourself is an occasional feature outlining ways to make your life easier. Suggestions for future columns are welcome at mcgilldaily@botmail.com

More Info

- The Housing Hotline is available Monday to Friday, 9am until 9pm. Telephone: 488-0412 or 990-0190
- The McGill Legal Information Clinic provides one-on-one consultations for information on a number of issues, including tenant-landlord rights 9am and 5pm, Monday to Friday. The Clinic is located in the basement of the University Centre (Shuter B-16) at 5480 McTavish Street. Telephone: 398-6792. <http://www.law.mcgill.ca/mlc>
- The Off-Campus Housing Service offers a lot of very useful information for prospective renters. The office is located in room 10 of the Student Housing Office at 3641 University Street. Telephone: 398-2305.
- The Régie du logement has six offices in the Montreal area. The nearest office is located at Village Olympique, Aile D, 5199 Sherbrooke Street East, suites 2095 and 2161. Telephone: 873-2245; <http://www.rdl.gouv.qc.ca>

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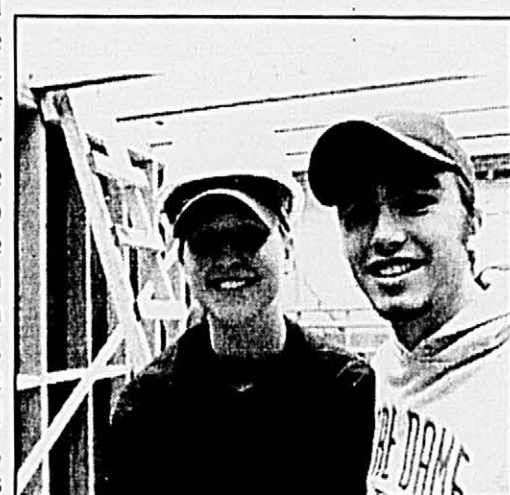
Volunteers provide time for livelihood of others

BY JODI LATHAM

As we move into the next millennium, it is a sobering thought to think that, despite the incredible technological advances that have been made, we still haven't figured out how to house the billions of people around the world who live in sub-standard conditions. Last week, a handful of McGill students dropped their textbooks and looseleaf for lumber and nails and did their part in tackling housing crises.

Habitat for Humanity, a growing worldwide North American group

charged with the construction of homes for those unable to make their own provision of shelter, took root at McGill in 1997, but it has grown ever since.



Lindsay Pankrat and Hamish Whitefield on work on the new house in St. Henri

"The volunteers are eager. I think it's really taking off," said Lyndsay Pankrat, Treasurer for the campus chapter.

Pankrat was also an organizer last week as the chapter, armed with 33 student volunteers, chipped in and joined a Montreal chapter project running behind schedule. The effort saw the chapter's membership join other Montreal Habitat groups taking part in the construction of duplexes in the St. Henri area, which will house two families.

"We're really doing a lot of good for families who need it," explained Pankrat, speaking of why the campaign has enjoyed so much success.

Over the two decades since it was founded, Habitat for Humanity has spread worldwide, with more than 250 international affiliates in 56 countries around the world. In Canada, the organization has affiliates throughout the provinces and each one is responsible for creating and supervising construction and awareness raising projects in their regions. At present, Habitat for Humanity is in its initial stages in Quebec, but is becoming increasingly well known as they gain support for their various projects.

Here at McGill, things kicked off two years ago led by architecture student Sherry Poon. It has since grown to include about thirty members and dozens more in volunteers who have lent their hands to a number of the larger Montreal chapter's campaigns.

Habitat for Humanity was founded in the U.S. in 1976 by Millard and Linda Fuller, who gave the group its mandate to address this ever growing set of housing problems. A non-profit organization, Habitat has since focused on eradicating substandard housing and providing needy

families with homes. During the two decades since it was founded they have organized the construction of more than 60,000 houses and provided more than 300,000 people with affordable housing.

Rafer Wallas is one McGill student who said he became involved because it offered invaluable experience and also gave him the chance to help make a difference.

Commenting on the fact that the organization's regional projects tend to be on a relatively small scale, Wallas said that the affiliated groups and campus chapters are "part of a huge body and when you consider the work of the whole

organization it has an important impact." He went on to explain the importance of an organization that involves people helping people and raising public conscience of a major social issues.

Another student

involved in the campus chapter, Yael Friedman, said that, as an American, she was well aware of the organization before coming to Canada and was eager to get involved in the McGill effort. "It also gives the average person an opportunity to learn new things like drywalling, something which you would otherwise never have the chance to do." Friedman also worked with the McGill chapter on a project last year to renovate a Dispensary Basement to be used as an information centre for pregnant women and those with children.

Wallas also pointed out that, while the organization aims to help families, it is not simply charity and it does set standards for families. Those who qualify for housing "must be working, live in substandard conditions, and have children who don't have the necessary space and facilities to develop as fruitfully as they should." They are expected to pay a reduced mortgage with minimal interest applied.

According to statistics released by Habitat for Humanity, the average three-bedroom house built by the organization in the United States costs the homeowner approximately \$38,000. In developing nations, the costs are obviously far lower, costing around \$500-\$5,000, depending on the design, materials, and location. Habitat for Humanity gives low-income families the opportunity to own homes at a reasonable cost. There are also more than 250 international affiliates coordinating some 800 building projects right now.

Students interested in joining the McGill chapter's campaign can call check out the chapter website at http://members.tripod.com/mcgill_habitat or call 398-5183 for more information or to volunteer.

...endnotes...endnotes...endnotes

A weekly forum of views on the news
Mondays in the

MCGILL DAILY

MARY KATHERINE GALLAGHER

SUPERSTAR

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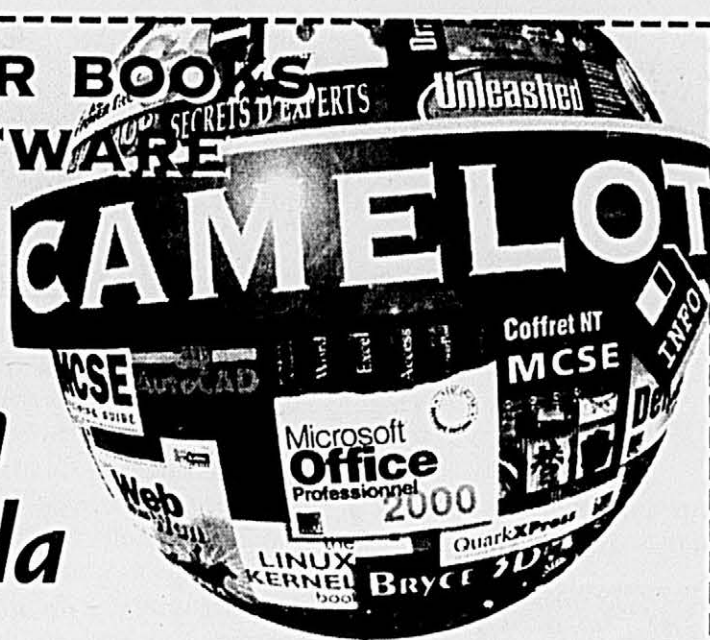
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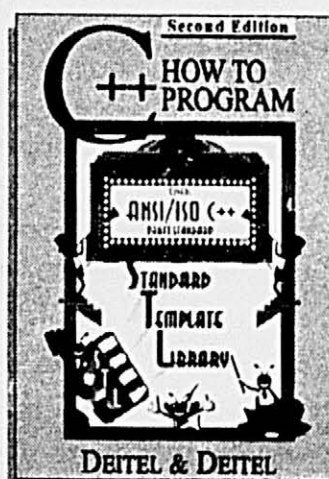
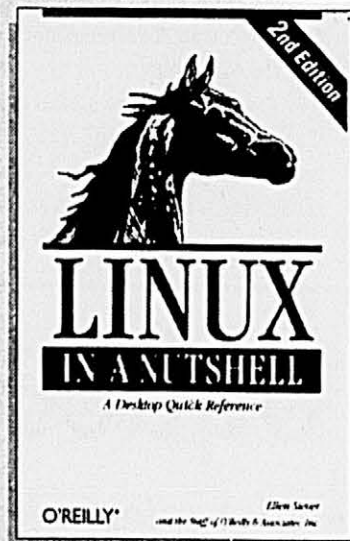


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OUR FAT FUZZY FEDERALIST FRIEND

I realize that he's a neo-con at heart. I also admit that he probably isn't too deep, but I can't help it — I like Jean Charest. The man has the toughest job in Canadian politics. Everything he says about the



Celine Heinbecker

province and the country is put under a microscope by both separatists and federalists, each eager to string him up. It's easy to see why his visit to McGill last week must have been the bright spot of his month. Essentially, he is the only important public figure who is saying the simple things we anglos love to hear. His line in the last election on "bringing Quebec's children

home" from Ontario hit home in the anglo community and with good reason. What more could people ask for than a triumphant return of the Bill 101 generation? His platitudes about differential tuition at least showed that he disapproves of discrimination, even though a Liberal government would no doubt hike tuition all around. Such a move would effectively end discrimination. His simple remarks on bilingualism (a good thing) and McGill's place in Quebec (there is one) were no-brainers, but that's all we want. He'll inevitably backtrack on whatever wishy-washy commitments he made, but he's the best we've got. You have no choice but to like him and he's smart enough to make it easy. - Ben Errett

YOU DON'T HAVE TO BE A ROCKET SCIENTIST...

As if we needed more proof that Canada would be doing a better job if we ran the world. Last week, NASA's \$125 million

(that's American) space probe crashed onto the surface of Mars because one of the design teams forgot to convert to metric. Remarkably, this bit of information was absent from NASA's website, and indeed most U.S. news sites. Somehow, I don't think 125 mil will be enough to convince the States to join the rest of the world (only Liberia and the U.S. of A. refuse the inherent simplicity of metric). When you're the world's richest nation, you can afford to do things backwards. -BE

MEET YOU IN THE COKE LOUNGE

Now we can't help but welcome Coke and the spreading of their empire on campus. The cola behemoth will have a very special place in the new student centre. With McGill's very own "Coca Cola Lounge," Coke has finally found the price of attaching its name to McGill's and, with that, its human rights record. Yes, the well-

documented rights abuses and investment in Nigeria and, in turn, the country's military regime, truly seem to be "the real thing." It was hardly enough to let just anyone stake a claim in student life - it had to be Coke. The irony of it all? The naming is Coke's recompense for a significant donation to the McGill International Students Network. At last we can lounge and truly join Coke as complicit in all that's wrong with the world. Since those ends seem inevitable, why not toss out a few ideas on how to make the lounge a space students can really call their own:

•Musical entertainment: Forget the piano, we just want a big pile of real ivory piano keys.

•Caffeine in the cola, caffeine in the water cooler, caffeine in the carpets.

•Televisions showing endless loops of inane commercials: I'd like to teach the world to exploit developing countries, and then buy them a Coke!

-Jon Bricker

SHAPIRO GETS ORDER OF CANADA AND SIDE OF EGG ROLLS

McGill's own principal and former Chinese restaurant mogul was officially invested in the Order of Canada as an Officer last month. Remarkably, despite the success of the Ruby Foo's empire that Shapiro started, it was for his most recent role that he earned the honour. The Governor General's website described Bernard as a man who has "dedicated his life to the advancement of education."

Shapiro celebrated the tribute the same week by introducing his touted discussion paper to the education ministry. This paper is part of his continued campaign for deregulation of tuition, authority to raise tuition, a focusing of funding on research and development labs, academic partnerships with big business, and heightened use of technology in McGill's humanities departments.

-JB

Les Squeegees

A review of a relevant art exhibit.

BY LAURA KURELEK

Upon first walking into this gallery, nothing really strikes the viewer except the conventional setup of the exhibit. Stark white walls covered with a wide array of photos. Not exceptionally radical. What is interesting however about Yves Nantel's photography exhibition is the subject matter: squeegee kids.

This Montreal subculture has not been given any attention in reality let alone in art or photography. Some documentaries exist, but they only voice the opposing view that squeegeeing should be illegal. Yet documenting squeegee kids for the sole purpose of showing that "hey we're squeegee kids" has not yet been explored.

Nantel's subjects vary in age and sex. Some seem as young as fifteen while others are well into their twenties. The weapon

they share in common is of course the squeegee, which also serves as their source of income.

Sometimes they solicit you for spare change as you're walking down the street. You look away at the building near you or the cars on the side, all in an effort to try and ignore. Yet as you walk through the exhibit, there are no distractions to take you away from the image. You are left standing face to face with the photograph, with the image you have conditioned yourself to dismiss.

Nantel uses a white background against the images, which creates a stark contrast in the photography. This device, besides being aesthetically pleasing, removes the squeegee kids from the urban environment in which the audience usually sees them. It seems that if these same

images were juxtaposed with a busy street as the background image, their impact would not have been as significant.

Les Squeegees shines a spotlight on the life of a squeegee kid as opposed to the shadow cast by our turned heads in our denial of its existence. As a result, we begin to see the faces, personalities, and humanity behind the squeegee kid we normally just pass by.

All of the photographs are cropped off at thigh/knee length, which is far more interesting than had we seen a totally contained image. Perhaps this serves as a metaphor for the instability and unbalance common to all the squeegee kids. Their financial security depends solely on a driver's donation and that uncertainty echoes their lifestyle. They live in a state of

perpetual anarchy that they choose and covet. With their political patches on their clothes, a state without a government, without order or rules.

Undoubtedly, the facial expressions strike the audience at first. Perhaps because the majority of the times we walk by without looking at these people, in fear of what we may find in the person behind the dirty clothes and the squeegee. It is much easier for us to ignore what is around us if we don't really know who it is for, once we do, it then becomes personal and significant to us.

The faces of "Les squeegees" are smiling though, inviting us to take a closer look at who they are as individuals. As we stand there looking at the images of hard working hands and numerous days of missed

meals, we start to see personalities emerging. Anger, frustration, and distrust are combined with images of curiosity, pride, and life. We no longer just see the squeegees as a faceless group, rather we begin to identify each squeegee for their own unique characteristics. There are plenty of strong individuals featured at the exhibit, each with a story to tell and a message to share. But during our examination and as we read what the patches and tattoos have to say, we quickly become aware that we are also being examined, not necessarily as individuals but as a society as a whole.

In this respect Les Squeegees serves as a challenge to the viewer. It acts as both an educating tool and as an exposé into our own daily lives, in what we choose to see and what we deny and ignore.

The Women of Mea Shearim

New Israeli film explores the role of women in one of Israel's most religious communities

BY TOVA MESSER AND ARIELLA MILNER

According to Picasso "art is a lie that makes us realize the truth." But to what extent can an artist "lie" to convey his truth?

This fall the Israeli film, *Kadosh*, directed by Amos Gitai, premiered here in Montreal. Gitai came to the screening to introduce his movie and explain his motivation for making it. He claimed that his focus was to portray the role of Jewish women in the ultra orthodox community of Mea Shearim in Jerusalem.

Although this subject has been thoroughly analyzed and depicted, the movie does not fall into the traps of cliché portrayals. Rather, it evoked strong, powerful reac-

tions among viewers familiar with such communities. Despite these problems, the movie was brilliantly acted and produced.

Gitai's negative perception of this community as a given is acceptable as he employs poetic license. However, the problems arise when the real truth is skewed and then portrayed as fact, especially to an audience unfamiliar with the culture.

One such misleading portrayal in the movie occurs when the community suggests to a woman that it is because of her sins that she is unable to bear children. The community forces her to leave her husband while they provide him with a new "fertile" wife. Although a law is written

in the Talmud (the interpretive text of the Torah - the Jewish bible) which states that a man must divorce his wife after ten years of marriage if she has not born him a child, people do not follow it today. Many well-respected and pious couples in Jewish history remained married despite their inability to have children.

Another inaccuracy found in the movie is the forced arranged marriage of a young girl to a man her parents chose and whom she despised. This custom of forced marriage is a popular misconception of the community living in Mea Shearim. Marriage is highly encouraged but not in a coercive manner.

Yet another example of this movie's misrepresentation of ultra orthodox Jewry occurs when the wife discovers that it is actually her husband who is sterile. In the film, she explains to her doctor that her husband would never see a physician concerning this problem. In reality, this is not true. Members of the community would seek professional attention in a case like this.

There are both positive and negative aspects to the ultra orthodox community, just like any other community. Amos Gitai's disapproving view of it is his truth. Yet insert-



ing falsehoods into the impression he gives of the Mea Shearim community creates an inaccurate image of its culture. The members of the community appear cruel and almost inhuman.

Is what this filmmaker created art or is it propaganda against the religious in Israel? Is it the responsibility of the director to portray cultures accurately, while still conveying his impressions or is it the responsibility of the audience to question the veracity of what he sees on the screen?

Pierre-Alain Paré

daily classifieds

Ads may be placed through the Daily Business Office, Room B-07, University Centre, 9h00-14h00. Deadline is 14h00, two working days prior to publication. McGill Students & Staff (with valid ID): \$4.75 per day, 3 or more consecutive days, \$4.25 per day. General Public: \$6.00 per day, or \$5.00 per day for 3 or more consecutive days. Extra charges may apply, prices include applicable GST or PST. Full payment should accompany your advertising order and may be made in cash or by personal cheque (for amounts over \$20 only). For more information, please visit our office or call 398-6790. WE CANNOT TAKE CLASSIFIED ADS OVER THE PHONE. PLEASE CHECK YOUR AD CAREFULLY WHEN IT APPEARS IN THE PAPER. The Daily assumes no financial responsibility for errors, or damages due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

HELP WANTED

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THE MCGILL DAILY

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Events

WEDNESDAY, OCTOBER 6TH

The McGill Art History Student Association presents a lecture by Juila Harrison entitled "Exhibiting An Other: An Iconoclastic View." Arts 215, 6pm.

"The Great Controversy," the first of three McGill Millennial Lectures on Evolution, takes place tonight in Leacock 132, at 8pm. Dr. Eugenie Scott will be speaking on the difficulties of teaching evolution in public

schools.

THURSDAY, OCTOBER 7TH

Depression Screening Day. Free, confidential ten minute tests are available at various locations throughout the city. Contact 486-1448 for more information.

ONGOING

The McGill Domestic Violence clinic

is organizing free, confidential support groups for women who are or have been in abusive relationships. Contact April Kibbe at 398-2686 for more information.

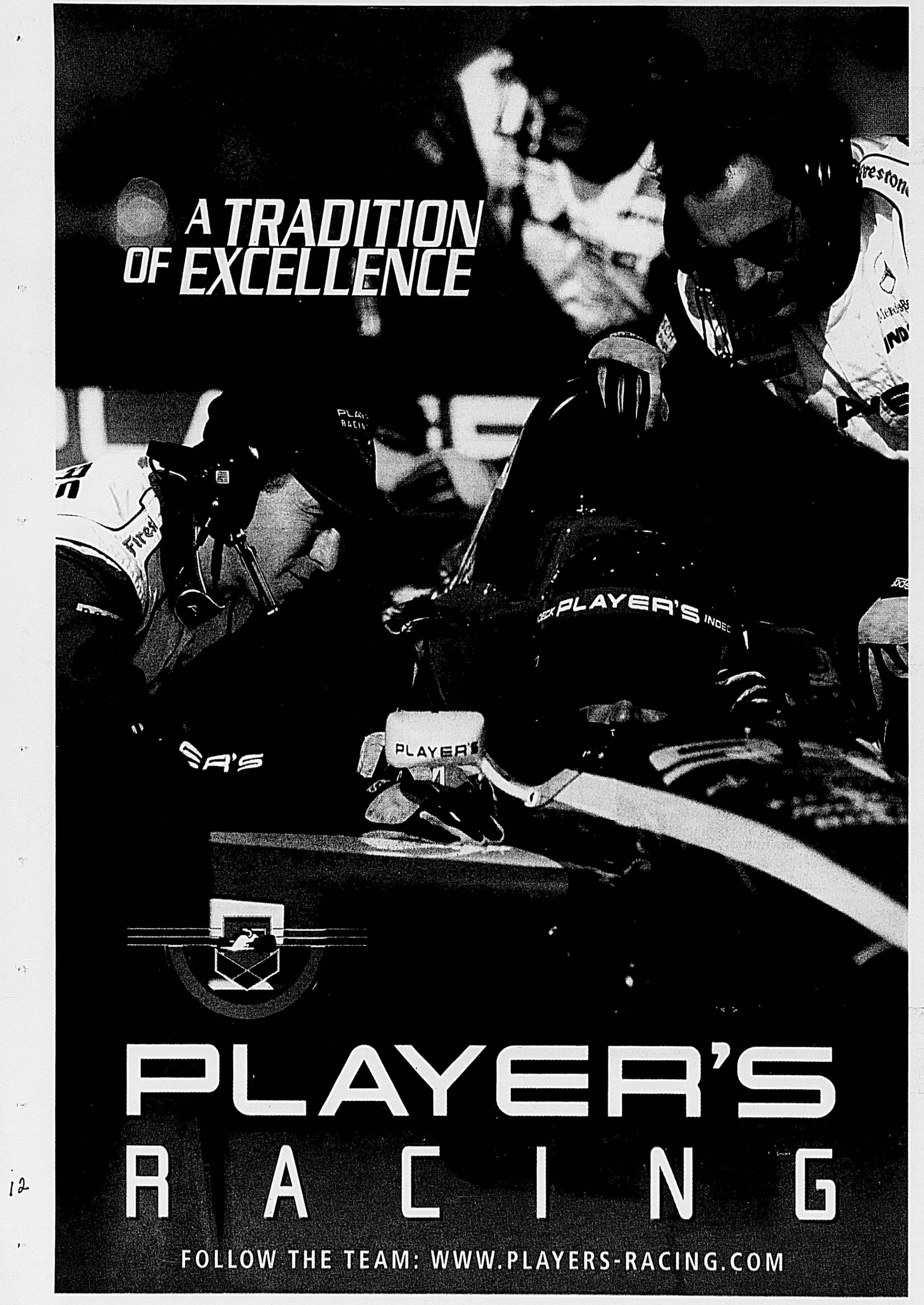
HÉMA-Québec is hosting blood donor clinics on campus this week. They will take place on Tuesday from 10am to 5pm, and on Wednesday and Thursday from 10am to 6pm. Shatner Ballroom, 3480 McTavish St., 3rd floor.

THE MCGILL DAILY

is holding elections for the following positions on Thursday, October 14th:

- Production and Design Editor -
- Copy Editor -

For more information, drop by our office in Shatner B-03 or call 398-6784.



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